

# CELEBRATED PIANO STUDIES.

(INTRODUCED BY THE ROYAL ACADEMY.)

## LOESCHORN

Op. 65.—Forty-eight piano studies in three books.

Book I, containing Nos. 1 to 16	1 00
Book II, containing Nos. 17 to 32	1 00
Book III, containing Nos. 33 to 48	1 00

Op. 66.—Thirty-eight studies (sequel to Op. 65) in three books.

Book I, containing Nos. 1 to 11	1 20
Book II, containing Nos. 12 to 24	1 20
Book III, containing Nos. 25 to 38	1 20

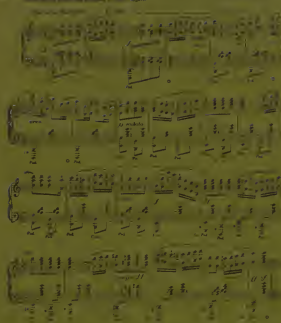
Op. 84.—Thirty very easy and melodious studies in three books.

Book I, containing Nos. 1 to 20	1 00
Book II, containing Nos. 21 to 34	1 00
Book III, containing Nos. 35 to 50	1 00

St. Louis: Kunkel Bros. Publishers.

### SPECIAL NOTICE.

These studies are published by Kunkel Bros. Publishers, St. Louis, Mo., and are sold by all music stores. They are published by Kunkel Bros. Publishers, St. Louis, Mo., and are sold by all music stores.



Brilliant Piano Solos.

KUNKEL BROTHERS.

612 OLIVE STREET.

ST LOUIS, MO.

24 of Kunen's. O

# CELEBRATED PIANO STUDIES.

[KUNKEL'S ROYAL EDITION.]



## Op. 65.—Forty-eight easy studies, in three Books.

Book I., containing Nos. 1 to 16,	. . .	1 00
Book II., containing Nos. 17 to 32,	. . .	1 00
Book III., containing Nos. 33 to 48,	. . .	1 00

## Op. 66.—Thirty-three studies (sequel to Op. 65), in three Books.

Book I., containing Nos. 1 to 11,	. . .	1 25
Book II., containing Nos. 12 to 22,	. . .	1 25
Book III., containing Nos. 23 to 33,	. . .	1 25

## Op. 84.—Sixty very easy and melodious studies, in three Books.

Book I., containing Nos. 1 to 28,	. . .	1 00
Book II., containing Nos. 29 to 44,	. . .	1 00
Book III., containing Nos. 45 to 60,	. . .	1 00



St. Louis: Kunkel Bros. Publishers.

### SPECIAL NOTICE.

Our Publications can be had at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to us and be convinced of the contrary.

# GENERAL EDITORIAL REMARKS.

- 1 At first, practice each hand alone, very slowly, and with uniform strength (piano), raising the fingers freely from the knuckle joints. When each hand can thus perform its part smoothly, at a slow tempo, accelerate the time until the study can be played as fast as the first metronome indication calls for. At the appearance of the slightest hesitation or indistinctness, return to slow practice. It is only after having mastered the mechanical difficulties that both hands should be tried together.
- 2 Hold the wrist always very loose. Take care not to stiffen, in the least, the tendons and muscles of the wrist.
- 3 In playing scale passages, always incline the hand a little towards the thumb so as to facilitate the crossing under of the thumb and the crossing over of the fingers.
- 4 In striking hold the fingers rounded (archlike), see illustration No. 1, if you desire a beautiful, firm, full, velvety tone. Never permit the first joint of the fingers to relax so that the first two phalanges (bones) of the fingers shall form a curved line, as shown by illustration No. 2. This is a fault committed by 85 out of every 100 pupils, sometimes through weakness of the fingers, but oftener through mere carelessness.
- 5 Play each etude, also *pp.*, then *p.*, then *mf.*, *f.* and *ff.* When played *f.* or *ff.* be very careful to resist the temptation to use arm pressure; the keys must always be struck with the finger power only. When the etude can easily be played either *pp.*, *p.*, *f.* or *ff.* practice it with the proper light and shade, as indicated by the dynamic marks.
- 6 Always give the notes their full value, that is, keep the finger on the key struck until the value of the note ceases.
- 7 Heed the fingering scrupulously as marked, for no one can ever become a good pianist without using correct fingering.
- 8 Where two kinds of fingering are given it is for the teacher to decide, taking into consideration the natural conformation of the pupil's hands, which will prove the most advantageous to the pupil.
- 9 All notes or chords marked with an arrow must be struck from the wrist, otherwise the attack (*attaque* French, *Einsatz* German) will be clumsy, stiff and hard. After the notes or chords so marked have been struck, a strict *legato* must be preserved throughout, as indicated, until the comma is reached (g), when the hand must be gently lifted. Close attention to these two most important factors in piano playing (the proper attack and the timely withdrawing of the hands) is the essence of correct phrasing and the corner-stone of artistic playing. By *legato* is meant the keeping down of each key during the full length or time-value of the note, and until the following note is struck. It is like walking—both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot the rear one is lifted, not before. *Legato* playing is accomplished in precisely the same manner.
- 10 When chords follow each other that must be connected *legato*, and the *legato* can not be effected in every voice, the essential notes that must be sustained are connected by dotted lines. Thus sustaining the principle notes, we scarcely notice that an absolute *legato* has not been preserved.
- 11 The pupils would do well to read these remarks at least twice a week if not daily, thereby greatly benefiting themselves and lessening the task of their worthy teacher.

No. I.



Correct Position.

No. II.



Faulty Position.



# 33 ETUDES.

Repeat each exercise from 8 to 12 times.

A. Loeschhorn, Op. 66.

Preliminary exercises. ♭ - 88 ♭ - 112.

Key of A.



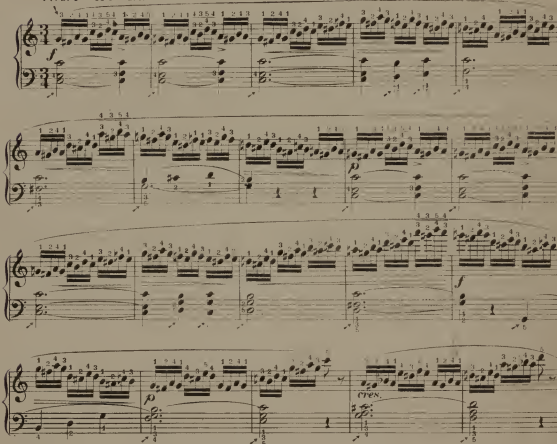
Key of B.

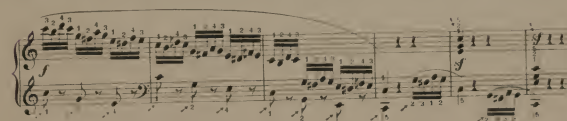
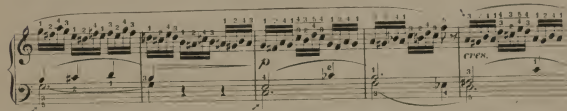
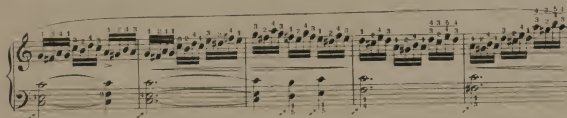
Key of E♭.



## ETUDE XXIII.

Tro. ♭ - 88 ♭ - 112.





6

Preliminary exercise.  
♩ - 88 ♩ - 112.

Repeat from 8 to 12 times.

**ETUDE XXIV.***Allegro con fuoco.*

♩ - 88 ♩ - 112.

Five systems of musical notation for Etude XXIV, measures 1 through 24. The piece is in G major and 2/4 time. The first system (measures 1-7) shows the initial eighth-note runs. The second system (measures 8-14) continues the melodic development with more complex fingering. The third system (measures 15-21) features a change in texture with more chords in the bass. The fourth system (measures 22-24) concludes the piece with a final flourish. The notation includes numerous fingering numbers, dynamic markings like *p* and *crec.*, and articulation marks.





Repeat each exercise from 8 to 12 times.

♩ - 100 ♩ - 132.

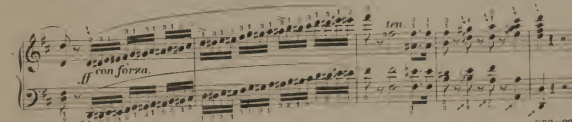
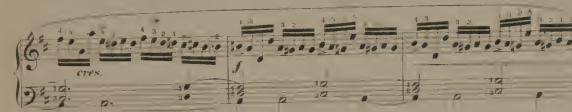
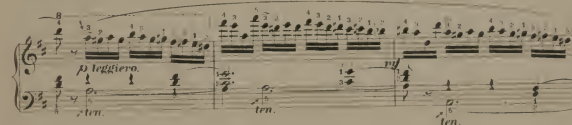
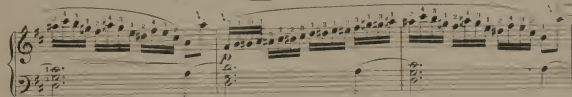
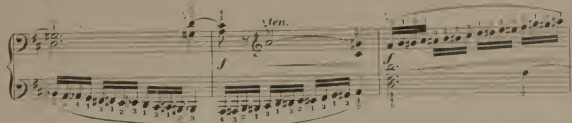
Practice with fingering A first.

Exercise 8 consists of two systems of piano accompaniment. The first system includes a treble and bass staff with complex rhythmic patterns and fingering numbers (1-5). The second system continues the exercise with similar patterns and includes a key signature change to B-flat major, indicated by a 'B' with a flat symbol.

# ETUDE XXV. II

Allegro molto. ♩ - 100 ♩ - 132.

Etude XXV. II is a piece for piano and violin. The piano part is written in treble and bass staves, featuring complex rhythmic patterns and dynamic markings such as *f*, *poco*, *a*, *f*, *cres.*, and *-cen-*. The violin part is written in a single staff, featuring a melodic line with various ornaments and trills. The piece is marked *Allegro molto* and includes a key signature change to B-flat major.



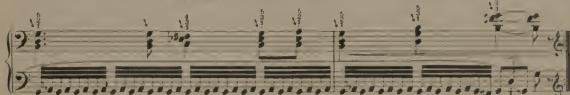
Practice these exercises with the different fingerings as marked. Repeat each exercise from 8 to 12 times.  
Preliminary exercise in the Keys of C, E $\flat$  and E.



## ETUDE XXVI.

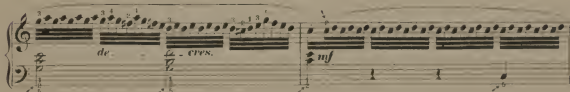
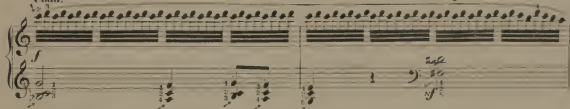
*Allegro moderato.* 80-108.

*il basso marcato.*



Coda.

Repeat to § then finish with the Coda.



Preliminary exercise in the Keys of E $\flat$  and E.

♩ = 100 ♩ = 132.



## ETUDE XXVII.

*Allegro.* ♩ = 100 ♩ = 132.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The music is written in a minor key, indicated by three flats in the key signature. The time signature is 3/4. The notation is highly technical, featuring numerous slurs, ties, and complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The page number "982-22" is printed at the bottom right.



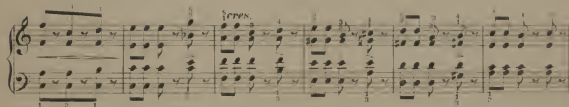
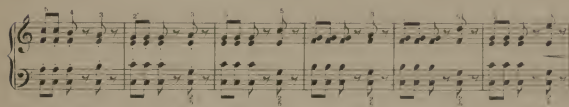
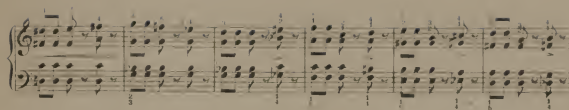
Nº 1.  $\text{♩}$ -60  $\text{♩}$ -80.Nº 2.  $\text{♩}$ -120  $\text{♩}$ -144.Nº 3.  $\text{♩}$ -100  $\text{♩}$ -144.Tempo to Nº 1  $\text{♩}$ -60  $\text{♩}$ -80.Tempo to Nº 2  $\text{♩}$ -120  $\text{♩}$ -144.Tempo to Nº 3  $\text{♩}$ -100  $\text{♩}$ -144.

## ETUDE XXVIII. III

*Allegro ma non troppo.*

This study must also be practised after the manner indicated in the preliminary exercises Nº 2 and 3.





Preliminary exercises in the Keys of A, A<sup>♭</sup>, B<sup>♭</sup> and B.  
♩.-80 ♩.-100.



# ETUDE XXIX.

*Allegretto grazioso.* ♩.-80 ♩.-100.

*calando.*

*a tempo.*

17

*lusingando.*

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a continuous eighth-note pattern, while the left hand plays a simpler accompaniment. Measure numbers 1, 2, 3, and 4 are written above the right-hand staff.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns, and the left hand has some rests. Measure numbers 5, 6, 7, and 8 are written above the right-hand staff. The word *cres.* appears in the right hand at measure 7, and *ten.* appears in the left hand at measure 8.

Third system of musical notation, measures 9-12. The right hand continues with eighth-note patterns, and the left hand has some rests. Measure numbers 9, 10, 11, and 12 are written above the right-hand staff. The word *do.* appears in the left hand at measure 9, and *mf* appears in the right hand at measure 10.

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note patterns, and the left hand has some rests. Measure numbers 13, 14, 15, and 16 are written above the right-hand staff. The word *marcato* appears in the right hand at measure 15.

Fifth system of musical notation, measures 17-20. The right hand continues with eighth-note patterns, and the left hand has some rests. Measure numbers 17, 18, 19, and 20 are written above the right-hand staff. The word *mf* appears in the left hand at measure 17, and *f* appears in the right hand at measure 19.

Sixth system of musical notation, measures 21-24. The right hand continues with eighth-note patterns, and the left hand has some rests. Measure numbers 21, 22, 23, and 24 are written above the right-hand staff. The word *pesante* appears in the right hand at measure 23, and *ten.* appears in the left hand at measure 24.

Repeat each exercise from 8 to 12 times.

Preliminary exercises in the Keys of A minor and A major.

♩ = 80 - 100.

Exercises in the Keys of B $\flat$  minor and B $\flat$  major.

## ETUDE XXX.

Comodo. ♩ = 80 - 100.





Repeat from 8 to 12 times.

Preliminary exercise. ♩-84 ♩-112.

**ETUDE XXXI.***Allegro ma non troppo.* ♩-100 ♩-120.



Repeat each exercise from 8 to 12 times.

Preliminary exercises. ♯ - 84 ♯ - 120.

simili.

♯ - 84 ♯ - 120

simili.

## ETUDE XXXII.

*Allegro vivace.* ♯ - 112 ♯ - 126.

simili.

cresc.

dim.

cresc.



*f marcato*

*con fuoco.*

*ff*

## THINE FOREVER.

DEIN AUF EWIG.

SONG WITHOUT WORDS.

Andante molto espressivo ♩. 80.

*Cantabile*  
*dolce.*

*mf*

*riten.*  
*a tempo.*

982-22

*f*

*sf*

*f*

*pp*

*f*

*pp*

*una corda* *poco a poco*

*pp*

*pp*





# NEW PIANO DUETS.

## BOONE, J. W.

SPARKS, Grand Galop de Concert..... 1 25

## BRAHMS, JOHANNES.

### Two Hungarian Dances:

No. I. SOUVENIR DE PESTH..... 75  
No. II. MAGYAR..... 75

## CONRATH, LOUIS.

AIR DE BALLET..... 1 00  
AURORE, Concert Waltz (Moszkowski) frei bear-  
beitet..... 1 50  
CINDERELLA, Impromptu Walzer..... 1 00  
MAZURKA..... 75  
MENUET MODERNE..... 1 00  
MINUET (Paderewski) aus Humoresque, a l'antique,  
in G major, op. 14, No. 1, frei bearbeitet..... 1 00  
TARANTELLA..... 1 00  
Valse MIGNONNE, Valse Brillante..... 1 00

## GRIEC, EDVARD.

NORWEGIAN DANCE..... 50

## ILGENFRITZ, B. McNAIR.

LA MOZELLE, Valse Brillante..... 1 25

## JONES, PAUL.

### Two Marches:

OUR BANNER..... 75  
OUR GIRLS..... 75

## KIESELHORST, J. A.

ADELE, Impromptu a la Valse..... 60  
LOVE'S WHISPERINGS, Valse Caprice..... 1 00

## KUNKEL, CHARLES.

ALHAMBRA, Moorish Dance..... 1 00  
ALPINE STORM, a Summer Idyl..... 1 50  
HUMORESQUE, Danse des Negres..... 1 00  
SOUTHERN JOLLIFICATION, Plantation Scene..... 1 00

## MENDELSSOHN, FELIX.

CANZONETTA..... 75

## MOSZKOWSKI, MORITZ.

AURORE, Concert Waltz, frei bearbeitet von Louis  
Conrath..... 1 50  
COME TO THE DANCE, Tarantella..... 1 25  
LA REVEIL D'AMOUR (Love's Awakening),  
Valse de Concert..... 1 50

Aus' allen Herrn Laender (from Foreign  
Lands.) Five characteristic pieces, op. 23.

Complete in one book..... 2 25  
No. I. MERRY COSSACKS, Russia..... 40  
No. II. DU HOLDE MAID (Thou Lovely Maid),..... 75  
No. III. FANDANGO, Spain..... 60  
No. IV. TOUJOURS GAI (Always Gay), Italy..... 1 25  
No. V. DANSE HONGROISE, Hungary..... 75

Five Spanish Dances. Op. 12. Complete..... 2 00

No. I. MADRID..... 50  
No. II. SEVILLE..... 50  
No. III. BARCELONA..... 75  
No. IV. VALENCIA..... 50  
No. V. MALAGA..... 60

## PADEREWSKI-CONRATH.

MINUET (aus Humoresque, a l'antique), in G major,  
op. 14, No. 1..... 1 00

## RAFF, JOACHIM.

THE FISHER MAIDENS OF PROCIDA,  
Tarantella in D minor..... 1 25

## SNOW, S. P.

FLASH AND CRASH, Galop de Concert..... 1 25

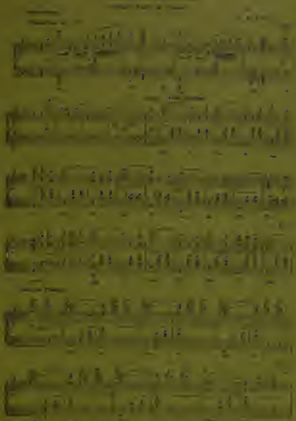
## STRELEZKI, ANTON.

MAZEPPA GALOP..... 1 00

St. Louis: KUNKEL BROS. Publishers.

## SPECIAL NOTICE.

Our Publications can be had at all first-class Music Stores. Whenever parties inform you that same are out of print  
or not to be had send direct to us and be convinced of the contrary.



## Brilliant Piano Solos.

THESE SOLOS ARE ADAPTED FROM THE MOST FAMOUS  
COMPOSITIONS OF THE GREAT MASTERS.

**MUNKEL BROTHERS,**

AND MUSIC MERCHANTS.

NO. 15016, MO.

LEARNERS OF CHORDS AND FIGURES. (See page 100)  
THESE SOLOS ARE ADAPTED FROM THE MOST FAMOUS  
COMPOSITIONS OF THE GREAT MASTERS.

THESE SOLOS ARE ADAPTED FROM THE MOST FAMOUS  
COMPOSITIONS OF THE GREAT MASTERS.

THESE SOLOS ARE ADAPTED FROM THE MOST FAMOUS  
COMPOSITIONS OF THE GREAT MASTERS.

## BRILLIANT



## Brilliant Piano Solos.



